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CONTENTS

	PAGE
Karnatic Music in the Pre-Tyagaraja Period — By T. S. Parthasarathy	3
Veena Sambasiva Aiyar — By N. R. Bhuvarahan	11
Broadcasting and Music in India — By Dr. Ashok D. Ranade	17
Sri Tyagaraja — By R. Rangaramanuja Iyengar	23
Graha Sruthi Bheda	28
Wagner and Indian Tradition—By Dr Premlatha Sharma	31
ART is Discovery	32
Tempering or Tampering?	33
News and Notes	34
Karnatic Music in U.S.A.	37
Kritis: (1) Muthuswami Dikshitar	39
(2) Mysore Vasudevachariar	41

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Karnatic Music in the Pre-Tyagaraja Period

BY

T. S. PARTHASARATHY

AFTER the advent of Tyagaraja, Dikshitar and Syama Sastri, their music swept the world of Karnatic music like a deluge leaving little trace of what was being sung or performed before. The music of even their immediate predecessors like Ramaswami Dikshitar, Pachimiriam Adippiah, Pallavi Gopalayyar and others became defunct after the kritis of the Trinity became popular in the field. Adippiah's immortal Bhairavi varnam 'Viriboni' has alone survived the ravages of time although his other compositions of unquestionable musical merit are almost unknown now. A few kritis of Pallavi Gopalayyar have survived because of their musical excellence. Even the music of the kritis which Tyagaraja might have sung before he became a composer has been lost to us and it is a mere guess that he sang the compositions of Purandara Dasa, Ramadasa etc. Margadarsi Seshayyengar got the sobriquet 'Margadarsi' because he showed the path to composers like Swati Tirunal and Tyagaraja but although the sahitya of about 20 of his compositions is available in manuscript, the tunes of only two or three are available.

Some research student seeking a Doctorate should undertake a study of the music of the pre-Trinity period and it is bound to be a fascinating one. The compositions of the Trinity form only a small fraction of the total number of songs composed in Karnatic music. A research student at Mysore recently showed me a conspectus of songs in Karnatic music compiled by him and it already had more than 11,000 entries. Even if we dismiss the 4,75,000 songs ascribed to Purandara Dasa as an exaggeration, we still have to

reckon with 32,000 sankirtanas attributed to Tallapakkam Annamacharya, 4500 padams stated to have been composed by Kshetrajna, 1000 gitas attributed to Paidala Gurumurti Sastri and so on. As against these, the compositions of the Trinity will not exceed 1200.

LACUNA IN HISTORY

Owing to some inexplicable reason, there is an interregnum of nearly six centuries in the history of Karnatic music viz. from the 8th century when the last of the Alvars and Nayanmars passed away till the 14th century when the first Dasakuta composers appeared on the Karnataka horizon. It is a moot point as to who the composers were during these dark centuries and what happened to their compositions. Subbarama Dikshitar mentions in his 'Sangita Sampradaya Pradar-sini' that Ramamatya (circa 1550) had composed Ela, Ragakadambam, Pancha-alesvaram etc. but these are the prabandha geetis mentioned by Sarn-gadeva in his Sangita Ratnakara. After Ramamatya we have only the praban-dhas and lakshana gitas composed by Venkatamakhi (circa 1620).

TEVARAM MUSIC

In the absence of any evidence to the contrary, it is generally believed that the music of the Tevaram and the Divyapra-bandham was the only extant music in the Tamil-speaking areas till about the 14th century. But the Tevaram is set to only 23 or 24 pannas and the Divyapra-bandham employs a few more pannas not found in the Tevaram. But the ragas that came into vogue after the 14th century



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ran into hundreds and the number given in treatises runs into thousands. Besides, Tevaram music was not concert music and used to be sung only in temples and religious gatherings. There were no alpana preludes, neravals or svara singing in Tevaram music.

PRABANDHAS

Bharata in his Natya Sastra mentions a number of compositions used in dance. Dhruvas and Gitis were the two main types of compositions in vogue in his time. Matanga mentions 49 Desi Prabandhas and Sarngadeva speaks of 75 different Prabandhas. A Prabandha had six angas and four dhatus. Although the Prabandhas became obsolete long ago, their angas found their way into modern compositions. Ramaswami Dikshitar's prabandha in Hamsadhvani raga, Matya tala, beginning with the words 'Chanda Sela' is a good example of a Medini Jati prabandha. Pallavi Seshayyar's tillana in Dhanyasi affords a modern parallel for an Anandini Jati prabandha in that it consists of all the prabandha angas except the Tenaka. The famous 'Viriboni' varna in Bhairavi furnishes a good parallel instance of a Dipini Jati prabandha. A kriti like "Nimati challaga" in Anandabhairavi is a good modern counterpart of a Bhavini Jati prabandha. These show that these composers were fully conversant with the lakshanas of prabandhas.

THE DASA KUTA COMPOSERS

The composers of the Dasa Kuta of Karnataka were the earliest to compose songs in Karnatic music in a local language viz. Kannada. The earliest of the Dasas is stated to be Narahari Tirtha (circa 1293) but his biographical details are hazy. Only two of his songs are available and even these appear to have been tampered with.

We are on surer ground when we come to Sripadaraya who lived more than a century after Narahari Tirtha. His date is circa 1487. He has produced some of the most beautiful pieces of lyric poetry on the deeds of Lord Krishna. His illustrious disciple was Vyasaraaya (1446-1539) who was an intellectual giant and later the guru of Purandara Dasa. Apart from his other attainments, he was a gifted poet in Kannada and wrote many a beautiful song with the mudra 'Krishna'.

PURANDARA

Purandara Dasa (1484-1564) was the greatest star in the firmament of Dasa Kuta and was a prolific composer. According to Prasanna Venkata Dasa, Purandara Dasa has composed Gitas, Thayas, Suladis, Ugabhogas, Padyas, Padas and Prabandhas. Although much of what is ascribed to him is now being disputed by competent Kannada scholars, there is little doubt that he was a musician who knew such rare ragas like Manjisa Bhairavi, Syama Kalyani, Maravi, Madhumadhavi and Vasanta Bhairavi. But hardly any original tunes of the Dasa are available today and the reason is not far to seek. The Dasa passed away in Hampi in 1564 and the Vijayanagar empire was routed in the battle of Talikota in 1565. If he had any sishya parampara, it must have got scattered in the political turmoil that followed his death. The sahityas were however preserved in the different parts of the Kannada country and we have a few hundreds of his songs in print now. These are being sung in modern tunes, one song being sung in Hamsadhvani!

But, strangely enough, some of the songs of Purandara Dasa appear to have been current in the Tamil area in the 18th century. King Tulaja of Tanjore (1729-1735), while quoting lakshyas in his 'Sangita Saramruta', cites a suladi of

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the Dasa to illustrate the Malahari raga. Tyagaraja appears to have been quite familiar with the songs of Purandara Dasa and some of his kritis are undoubtedly influenced by his predecessor from the sahitya point of view although we do not know how far Tyagaraja was indebted to the Dasa for his musical patterns.

NARAYANA TIRTHA

The 'Krishna Lila Tarangini' of Narayana Tirtha (circa 1600) is a landmark in the history of Karnatic music and greatly influenced the later composers including Tyagaraja. Narayana Tirtha was a fully competent musician, delicate poet and a master of the art of dance. Most of the 145 songs in his opera have been composed in the common rakti ragas of Karnatic music and we gather that Malavi, Ahiri, Ghanta, Dvijavanti, Desakshi and Gauri were popular ragas in his time. He has also composed in rare ragas like Mangala Kapi and Karnataka Saranga. But, as in the case of many other composers of the pre-Tyagaraja period, the original tunes composed by Narayana Tirtha are not available. The Tarangas, as his songs are called, were relegated to Bhajanas and one or two are being sung in Kuchipudi dance performances. The songs have been retuned in Behag, Sindhubhairavi and similar ragas and sung in concerts as light music.

KSHETRAJNA

Although he wrote only one kind of composition, the padam, Kshetrajna has left an indelible impression on Karnatic music and has served as a model not only to other padam composers but also to composers of kritis like Tyagaraja. A comparison of the Kshetrajna padam 'Atte vundevu sumi' in Ghantaravam with Tyagaraja's kritis 'Enta papinaiti' and 'Andundakane' in the Prahlada

Bhakti Vijayam will show that Tyagaraja was fully conversant with the padas of Kshetrajna so far as the sahitya is concerned. Whole lines from the Kshetrajna padam are found employed in the above two kritis of Tyagaraja.

In the absence of the original music of the padams, we are not in a position to assess Kshetrajna's contribution to Karnatic music. But from the 38 ragas indicated for his padams in manuscripts (since published) we find that Kshetrajna has handled such rare ragas like Ghan-taravam, Saindhavi, Maruva, Khande and Sindhuratilaka.

Till recently, the tunes of only about 40 padams were available in the Tamil area although Subbarama Dikshitar claimed in his 'Sangita Sampradaya Pradarsini' that he had in his possession 500 padams with notation. In 1974, the Andhra Pradesh Sangeetha Nataka Akademi published a collection of 135 padams with notation furnished by Vidwan Manchala Jagannatha Rao. (These had been published earlier in 1954 by the Andhra Gana Kala Parishat, Rajahmundry).

One should remember here that Kshetrajna composed his padams not for being sung in concerts but to please his patrons like Tirumala Nayak and Vijayaraghava Nayak. He stayed in their courts at Madurai and Thanjavur for many years and composed thousands of padams almost as a challenge. But his unrivalled poetic style and the Nayaka-Nayika motifs presented in his padams in strict accordance with the alankara sastra make his creations a joy for ever.

TALLAPAKA ANNAMACHARYA

Annamacharya (1424-1503) was another formidable composer of the pre-Tyagaraja era. He is stated to have composed

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a staggering number of 32,000 songs and the Tirumalai-Tirupati Devasthanams have been publishing them volume after volume. He was the father of the South Indian bhajana "paddhati". He was not a mere writer of bhajans but a qualified musicologist and is stated to have composed some works on the theory of music and the grammar of Sankirtanas. The apurva ragas handled by him include Padi, Desalam, Salanga Nata, Mukhari Pantu and Hejjujji.

But again, in the absence of the original music of his pieces it is difficult to evaluate Annamacharya as a music composer. He did not compose his kritis for being sung in concerts. They are the outpourings of a God-intoxicated devotee and were written mostly at Tirupati and at Ahobilam where he lived for many years studying philosophy at the feet of the founder of the Ahobila Math. Like Tyagaraja, he composed many kritis to relieve himself of his inner anguish on various occasions of personal crisis.

Vidwan Rallapalli Anantakrishna Sarma has done inestimable service in reviving an interest in the kritis of Annamacharya by setting them to suitable tunes and getting them published by the Devasthanam. But there is a limit to the setting of music to the words of a 15th century composer, particularly when no sample of his musical style is available. But Annamacharya's songs are valuable legacy to the music world and should be kept in currency even in artificially-set tunes.

BHADRACHALA RAMADASA

Ramadasa (1620-1680) was another popular composer whose songs were being

sung in the Andhra area and found their way into the bhajana sampradaya of the Tamil area. He does not appear to have been a musicologist but composed simple and moving songs in the common ragas of Karnatic music, seldom employing an apurva raga. The story of his having been lodged in jail and later released by the grace of Rama has gripped the imagination of generations and Tyagaraja refers to him in no less than three kritis. And Tyagaraja appears to have been influenced more by Ramadasa than by any other composer before his time and has even commenced kritis with the same words like 'Namoralakimpavemi'.

GALAXY OF OTHER COMPOSERS

It will be difficult to enumerate all the composers of the pre-Tyagaraja era but mention must be made of Ghanam Sinayya, Arunachala Kavi, Merattur Virabhadrayya, Ghanam Krishnayyar, Merattur Venkatarama Sastri, Ramaswami Dikshitar and others. Arunachala Kavi was perhaps the first Tamil composer to write an opera on the Ramayana and introduce songs in regular kirtana form. But the music was set by two of his Brahmin disciples. Subbarama Dikshitar praises Virabhadrayya as the master-musician who was responsible for placing, on a sound pedestal, the present style of singing Karnatic music. His disciple was Ramaswami Dikshitar, the father of Muthuswami Dikshitar.

The music of the pre-Tyagaraja period thus forms a most interesting subject for study. The Trinity imbibed the best of it and greatly developed it, enriching it with their imagination and finding new and unexpected facets in it.



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Veena Sambasiva Aiyar

BY

N. R. BHUVARAHAN

(Art Critic "The Hindu")

THE Veena has a hoary musical history. String instruments like the Veena and Sitar were being played as accompaniment to vocal music. In the North, the Sitar still holds the place, but in the South, the Violin has largely replaced the Veena and the Venu (Flute). But, all this is only within the last 100 years, or so. Prior to that, the Veena alone was played as accompaniment to vocal music. The great Dikshithar has immortalised it in his phrase "Vainika, Gayaka Guruguha". In the North, high-brow classical vocalists never allowed Sarangi to be played with them. (The Sarangi for instance, was considered suitable only for Thumri and Ghazal). Mian Tansen, it is said, used to have a Veena player accompanying him (Samokhan Singh or Misri Singh).

In the South, the Courts of the Princes of Mysore, Tanjore, Travancore and Pudukottah, were adorned by Vainikas of illustrious calibre like Seshanna, Subbanna, Dodda Subba Rao, Venkatagiriappa, Noorani Parameswara Bhavathar and of course, the brilliant galaxy of musicians in the Tanjore Court, like Pachimiriam Adiappiah etc. In short, there was no musician or composer, worth the name who was not first and foremost a Vainika. It was almost an essential qualification.

In Andhra, musicians like Peda Guracharyulu, Ananda Gajapathi Maharaj, Tumurada Sangameswara Sastri, Susarla Dakshinamurthy Sastri who went to Tiruvaiyaru, around 1880 A.D. to learn under Akumadugula Venkatasubbiah Sastri (a cousin of Sri Thyagaraja) and

Venkataramanadas, graced the Durbars of Vizianagaram, Pithapuram etc. All these great musicians were Vainikas, who mastered the technique of the Veena.

STRESS ON THANAM AND PALLAVI

In those far off days, the emphasis was on Ragam, Thanam and Pallavi. Playing "Shatkalam", was the aim of every Veena Vidwan. The Vainikas were specialising in techniques like "Godumittu", "Tadamittu" and "Matta mittu"—different types of exciting the Veena strings. There was also the "Ghanam" style of Veena playing. Veena Venkataramanadas, had the gift of playing on the Veena in the 'Ghana' style and was master of "Shatkala" playing. It can be stated however, that proficiency on the instrument was judged by the ability to demonstrate intricate Pallavis in complex talas, rather than by the elevating type of playing that brought out 'bhava' and 'rasa'.

This rugged type of playing, gradually yielded place to the style which lays much store on 'bhava' and emotional stimulation and less on gymnastics, whether rhythmic or otherwise. Vidwan Sambasiva Aiyar was an authentic exponent of the new style with its stress on faithful rendering of the kritis of the Trinity, tanam and beautiful elaboration of Ragas. Naturally being a plucked instrument Veena ceased to be an accompaniment to vocal music with stupendous benefit to the connoisseur in the shape of inspiring solo recitals, that live in one's memory. Even today, there is nothing to equal the

delicate richness of Veena Dhanammal, or the comprehensive virtuosity of Sambasiva Aiyar.

KARAIKUDI BROTHERS

Unique in the annals of the musical traditions of South India, Subbarama Aiyar and Sambasiva Aiyar (Karaikudi Brothers) strode the platform like a colossus for over thirty years, from 1903 to 1938 and inaugurated a style named after their place. Their musical lineage could be traced back to eight generations of their ancestors, and the Veena became a special family heirloom, preserved and passed on to successive sons. Patronised by the Rajahs of Pudukottah, their art found full scope for development and public appreciation during the Navarathri Festival and Special occasions in the palace. Some of the leading luminaries in the field of laya like Manpundia Pillai (Kanjira), Dakshinamurthi Pillai (Mridangam and Kanjira), Alaganambi Pillai (Mridangam) provided accompaniment to the leading Veena pair, which made their concerts memorable for *laya* and *bhava* content.

EARLY LIFE

Sri SAMBASIVA AIYAR, came of a line of musicians who had been adepts as Veena players for eight generations; he was born in September 1888, at Tirugokarnam, near Pudukottai. Even as a young boy, he evinced a keen interest in music and took to the instrument as duck to water. He learnt the art at the feet of his father, Vidwan Subbayya Aiyar, who adorned the Pudukottah Darbar as Asthana Vidwan. Subbayya Aiyar received the signal honour of a "Kanakabhishekam" at the hands of Raja Ramachandra Tondaman, the then ruler of Pudukottah. Sambasiva Aiyar received the training along with his elder brother Subbarama Aiyar, from his

fifth year and began to give concerts with him from his tenth year.

Subbarama Aiyar and Sambasiva Aiyar, constituted an ideal pair and gave performances as "Karaikudi Veena Brothers". They enjoyed a long and celebrated platform career from their debut, upto 1938, when death snatched away Subbarama Aiyar. The elder held the Veena in a vertical position, while the younger played it in the horizontal, traditional manner and gave concerts. To use a dance metaphor, it was a combination of the 'Than-dava' and 'lasya' styles, supplementing and complementing each other. Their repertoire was limited and they were thorough in every aspect of the art; their manodharma was limitless. They excelled in the exposition of Raga, Tanam, Pallavi and swaraprastharas. They were past masters in the rendering of Pallavis and drew praise from the knowledgeable, who excelled in this branch.

INTEREST IN PERAMBUR SABHA

After the passing away of Subbarama Aiyar, Sambasiva Aiyar literally went into oblivion and did not touch the instrument for nearly six years. Mainly through the efforts of S. G. Subramanya Aiyar, a school teacher in Perambur (father of Sethuraman, Secretary of the Perambur Sangeetha Sabha), Sambasiva Aiyar was persuaded to come to Madras and he settled in Perambur in 1948. It was the good fortune of the Perambur Sangeetha Sabha (ESTD. IN 1931) to secure his valuable services; he became its President and guided its destinies from 1949 to 1954. Subsequently, he went to Kalakshetra as Principal.

While he was in Perambur, he took a lively interest in the progress of the Sabha. In fact, it was under his inspiration that the First Thyagabrahma Mahotsavam was

held in 1944, by the Sabha. In 1956 when the Sabha celebrated its Silver Jubilee on a more ambitious scale, his was the guiding hand. Such was the pervading influence of his great name, that under his banner, every top-ranking Vidwan congregated, to the immense advantage of the listener and for the benefit of the Sabha. In the Mahotsava series held in 1961, leading giants like Ariyakudi, Musiri Subramanya Aiyar, Semmangudi, G.N.B., Madurai Mani, A.K.C. and Mali, participated.

"SANGITA KALANIDHI"

For several years, Sambasiva Aiyar declined the request of the Music Academy Madras, to preside over one of its annual deliberations; finally, he acceded to their suggestion and conducted with dignity and grace the proceedings of its Silver Jubilee session in 1952. The highest honour for a Carnatic Musician, in India, the birudu of "Sangita Kalanidhi" was conferred on him by the Expert Committee of the Academy. In his presidential address, he stressed the value of Gurukulavasa for the study of Carnatic Music and incessant Sadhaka to master the technique of Veena play. A perfectionist to the core, he never tolerated the mediocre and the average performer. Engrossed in the daily acts of devotion, he was invariably at his best when he played after finishing his pooja, in the morning hours. It was a dedicated offering, after sincere meditation.

I had the rare privilege of listening to one such recital, when Sangeetha Kalanidhi Musiri Subramanya Aiyar, took me to his home in Perambur and introduced me to the Vidwan. It was a cold and reluctant reception, followed by sarcastic laughter. But he took us to his Pooja room and played on the Veena for two hours in

which his wife also occasionally joined him. He rendered superb Nata, followed by thana in the "Gana" ragas, Gowla, Aarabhi, Varali and Sri. He wound up with two rare and scintillating kritis of Thyagaraja "Padavini" in Salagabhairavi and "Lemi Delpa" in Pavani (*Mela* 41).

EXPONENT OF THANAM

Sambasiva Aiyar accepted only a few concert engagements in the city Sabhas and everyone of them was marked by total involvement and was a success. Following the ancient tradition, he was a remarkable exponent of thanam and Pallavi and also revelled in intricate swaraprasthara and delighted in percussive bouts with the mridangist and the Kanjeera players. "Sarasiruha" in Nata, "Sarasasamadana" in Kapinarayini, "Varanaradha" in Vijayasri, "Namorala" in Dhanyasi, and Nadabindukaladi" the Tiruppugaz in Chenchruti were some of the highlights in his concert programmes. He was invariably accompanied by Dakshinamurthi Pillai or Alaganambi Pillai or Muthu Aiyar on the Mridangam.

HONOURS AND TITLES

Along with his brother Subbarama Aiyar, he was honoured by several samasthanas and states like Mysore, Ramnad, Ettaiyapuram and Sivaganga. He was also the first Carnatic Instrumental Vidwan to receive the National Award from the President of India, Sri Rajendra Prasad along with Ariyakudi Ramanuja Iyengar for vocal music. Many might not know that Iyengar had practised the Veena in his early years. Veena Subbarama Aiyar taught him for two years and he subtle gamakas in his music, was largely due to this training. He presented him with a Veena which is now one of my cherished possessions.

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DISCIPLES

Among his earliest disciples were Devakottai Narayana Iyengar, a leading Vainika today who is in charge of Veena classes of the Music Academy, Karaikudi Rajeswari Padmanabhan (grand-daughter of Veena Subbarama Aiyar) and Veena Lecturer in Kalakshetra and Smt. Ranganayaki Rajagopalan, Rama Sastri and K. S. Subramaniam, his adopted son. When Sambasiva Aiyar was Principal of "Kalashetra", some teachers and earnest students had the benefit of his coaching. After serving at Kalakshetra for six years, Sambasiva Aiyar became ill with Cancer of the throat. He passed away on August 1958.

PERSONAL TRAITS

A disciplined and austere man, he had few friends and looked with disfavour any discussion about musical topics, for he

strongly felt it was a subject that required demonstration rather than verbal exposition. In this respect, he resembled Veena Dhanammal. His involvement with the instrument was so deep, that even while lying down he used to keep the Veena across his chest and would mildly feel the frets. He was firm in his demands for fees and they were often very exacting; but he occasionally relaxed taking into account circumstances and personalities. Once he demanded Rs. 2,000 for a concert at Kalakshetra but ultimately accepted and was given a silver plate with Rs. 500 in rupee coins with fruits and flowers. Reticent by temperament, he was chary in giving praise. He would quietly enjoy music concerts with occasional nods and laughter without clapping or gesticulation. In his last years I visited him in the company of Vasudevacharya or with his chela Sethuraman, and he would be gracious. He had noble and endearing traits.



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Broadcasting and Music in India

BY

DR. ASHOK D. RANADE

(Professor of Classical Music, Bombay University)

IN India, broadcasting and music are so closely connected that their rise and fall also exhibit a close correspondence. Consequently, one can describe the golden age of broadcasting as the golden age of music too. The reason is obvious. Percentage-wise, music is the staple food of Indian broadcasting. From fractional gaps to minor fillers and from interludes to national programmes it is music, music all the way. As music is the most aural of the arts it is natural that broadcasting leans heavily on it. It is the very nature of the medium that dictates this and any attempt to decrease the proportion of time given to music in favour of more direct 'messages' only tries to ignore the nature of the medium. On the other hand, musicians have depended on broadcasting for wide, varied and repeat audience and patronage.

A DISTINCTION

However, we should be careful to distinguish between a medium and the agency that exploits it. As broadcasting in India enjoys a monopoly position this distinction assumes special importance. It is my contention that the advantages that have accrued to music in Indian broadcasting are advantages of the medium itself. The agency that controls broadcasting in India, the All India Radio, can take little credit for it. The existence of a parallel or alternative broadcasting service would have clinched the issue. However, the thematic analysis that I propose

to take up will at least clarify the position.

First, let us take a look at the matter of musical classification followed by AIR. The question is important because this classification has a direct bearing on AIR's customary programme-planning, which can be aptly described as planning for 'chunk-broadcasting'. The current classificatory categories, namely, classical, semi-classical or light classical, and light, plus the kind-wise classification of film music, devotional music, etc., are, in a loose sense, musicologically oriented. It might have been admissible and perhaps adequate in times when there was little music (fewer radio sets and more limited listening). We know that there was a time when there were no music schools or colleges, no public concerts, nor was there a plethora of conferences. In this period it was useful to employ musicological categories. However, with the propagation agencies working in full swing, the situation has changed. The proliferation of musical events inevitably caused indiscriminate presentation of quality-wise indifferent music. This needed a prompt and powerful corrective, which is possible only through mass media like AIR. The phenomenal growth of the mass aspect therefore necessitated a quality-oriented classification. For example, one may classify music as entertainment music, educational music, experimental music and cultural music. Obviously, this classification unsettles the current hierarchic musicological classification because a *khayal* presentation

can be inferior, quality-wise, to a programme of *gazals*.

QUALITY ORIENTATION

To dilate on the theme, we may say that most film music and other musical manifestations of temporary aesthetic validity will be included in the category of entertainment music. By educational music we refer to music which might not have any mass appeal or commercial value but which we know to be authentic. This is the music which provides models for serious musicians and students of music. Experimental music is a category that, I admit, is poorly represented today. But it is a category that holds promise of growth in the future. Experiments in harmonization and orchestration, in choir-singing, in using electronic musical instruments and such other attempts will come under this category. By cultural music I refer to that broad spectrum which includes primitive music and system of folk music in their unprocessed and undoctored form. Inevitably there is some overlapping in the new scheme but the virtue of being quality-oriented cannot be denied.

Unlike the current classification this categorization will keep the programme-planner on his toes. He cannot rely blindly on the grades or classes of artists as shown in his registers. He will have to use his sense of judgment in respect of each of the items and then schedule them at the proper listening hours, quality programmes being scheduled for peak hours. Today the scheduling can be made by just tabulating fixed time-slots and the graded artists. Consequently, at present programme-worthiness is not a precondition of scheduling but something that is *ante facto*. This undoubtedly acts as an invitation to un-

imaginative, clerical chunk-broadcasting, leaving the defenceless listeners to face the music—they have opinions but no voice!

ARTISTS ON TOES

My quality-oriented categorization has another edge to it. It operates a sliding scale for the artists too. They cannot assume that they will be automatically scheduled at peak hours *because* they were top-graded once upon a time. In the performing arts there are no annual examinations and no eternal degrees are awarded; performers have to prove their mettle everytime they perform. My classification will mean that whatever be the international fame of an artist, he slides down the peak hour scale if and when his item deteriorates. Performers should not be allowed to rest on the laurels that they have won in the past. Too many of our performers today are superficial, stagnant and complacent.

Why should we be bound by the musicological classification? Broadcasting is a mass medium and should be concerned with the communicative ability of music. Today the need is to communicate a sense of quality, of excellence and not a sense of categories; there are many better qualified agencies to do that job. AIR is not yet effectively aware of the philosophy of mass communication operative in a changing society. It still sucks its musical ideas through the *hookah* of a medieval musicological classification!

The only drawback in my ideas is that the concerned personnel will have to work more and with a greater sense of responsibility. The buck then cannot be passed on!

OUTMODED

AIR continues with the well-worn and outmoded framework. It shows almost a complete lack of flexibility, which is a consequence of not having a clear-cut policy of musical culture. Such a policy would have provided it with norms for taking fresh periodical bearings as to its musical strategies. For example, various policies are possible in musical culture; propagation, education, preservation, creation, appreciation or research are some such basic policies.

Further, one can have equally varied strategies for pursuing these policies. For instance, beaming programmes intensively at select audiences, reaching larger audiences intermittently, using broadcasting as an information channel or as a basis of exchange, treating it as a culture-initiator or as a reinforcing agent, bringing home through it the vague universals or stressing with its help concrete individual differences and respect for separate cultural identity. All these are strategies. Strategies are devised, changed or reshaped for carrying out the policies. Policies are ultimate, vague but long-term while strategies are intermediary and concrete but, comparatively speaking, of a temporary nature. Strategies are inseparably bound up with results. They are to be abandoned when the results are attained or when it becomes clear that they cannot be attained. The music classification we discussed was a strategy dictated by certain ends in view; AIR misunderstood it as a policy. Only flexibility would have enabled AIR to see that strategies outliving their days become positive obstacles.

FOLLOW-UP ACTION

Other instances of a lack of proper

policy and consequent failure to build up a follow-up chain of strategies and measures can be easily enumerated. Finding new talent, auditioning the artists, educating the layman, building the archives, doing some sort of *impresario* work for budding artists are a few examples. Each of these strategies failed to yield any impressive result because AIR's efforts are not backed by a clear-cut normative conception of policy coupled with an equally clear enunciation of strategies and measures to be executed with the required thoroughness.

It can be argued that in fact AIR has been pursuing all the aforementioned policies. Statistics can of course be produced from its log books to prove the point. But this is deceptive. First, because taking into consideration the nature of chunk-broadcasting the statistics become less reliable as to the quality aspect. And secondly, the main point is not what has been intended by AIR but what has been achieved. Except the propagation of music, AIR policies have been largely unsuccessful because it failed to perceive the altered situation due to the emergence of other media and continued on its course of fighting on too many fronts. It should have changed its stance quickly when the other agencies and media matured and grew in competence. An essential principle of media operation is this awareness of change in the relative effectiveness of the members of the media family. Duplication in media operation is nothing but clogging the channels. AIR can, for instance, hand over the tasks of the building up of archives, educating public taste, tapping new talent to various universities and regional academies and concentrate on *impresario* work and propagation schemes. Broadcasting as a medium should be made available to the

above agencies without the AIR authority acting as a super-control. In other words, there has to be a decentralization of authority to use and shape the medium as the demands made on it are so varied that AIR will be unable to cope with them for lack of expertise. No single agency can be expected to possess the expertise essential to meet demands so varied. Hence policy-wise decentralization of authority and limited autonomy to the decentralized units is the only way out.

BASIC ATTITUDE

What I have argued so far means that AIR has to change its basic attitude towards broadcasting.

First, it has to realise that it is a specialised agency of the mass medium category and hence cannot afford to operate like any other interchangeable administrative wing of the government. It must have creative administration instead of mechanically functioning bureaucratic cells. The under-current of anti-specialization is the main obstacle in bringing this about.

This is best demonstrated in the attitudes of the AIR programme personnel. Being at most superficially acquainted with the fine arts or any of the academic subjects, they are always pruning down their artists/experts or engaging only convenient experts under the pretext of keeping the broadcasts within the reach of the so-called common man. They are never able to extract the best out of their artists because they are easily satisfied with sub-standard performances and do not have the force of personality and earning to attract the best in the field. Again, as they themselves have not gone deep into any of the fields of culture and learning, they can become aware of

excellence only when it is publicised and acclaimed journalistically. They do not possess the talent of nosing out excellence from the fields of latent achievement and contribution. Nothing can be more detrimental to media workers than this lack of moral authority born out of individual achievement.

ANTI-SPECIALIZATION

What might be the genesis of this subterranean anti-specialization? In my opinion the cause is the naive faith in the possibility or desirability of cultural democracy or the equality of potential talent. To say the least, this is absurd. Practical facts of life should not blind them to the truth that a cultural aristocracy is bound to exist and it is bound to play a great part in any medium dealing with cultural matters.

A typical case of this anti-specialist attitude is AIR's indifference to a matter that should be of utmost importance to it: media research. The AIR hierarchy fails to notice its own specialist position in the totality of communicative endeavour. Further, it remains oblivious to the special character of communication in the performing arts. Consequently the media philosophy that AIR follows remains a specimen of anachronism. For instance, it still believes in repetition, obviousness of message and efficacy of stylized content. These characteristics are useful, adequate or even necessary in a simpler society where broadcasting is the sole or main medium operating in comparative isolation. But they hardly remain positive forces when broadcasting becomes only *one* of the many media functioning in a free field. Under these circumstances AIR can and should become more suggestive, more innovative and self-reliant in the creation of auditory images if it has to succeed.

FILLERS, INTERLUDES

For musical application of the above reasoning let us take a close look at the phenomena of fillers, signature tunes and musical interludes. A filler, as the name suggests, is intended to fill a gap; but looking at the temporal nature of the medium it should act as a suggestive link. Filler pieces can be stocked more imaginatively and instead of inserting them they can be used more purposefully. As the minimum duration required for the registration of any sensation on human beings is about .55 milliseconds, any filler or similar material amounting to a minute must be taken as a unit of potential meaningful experience and efforts should be made to handle the filler more purposefully. A signature tune has to be an identifying phrase and not an elaborate musical composition. Like a leading note it will create more expectancy. A transmission-opener signature tune can be slightly more elaborate but the signature tunes of various programmes must be designed to create a sense of expectancy and tension. On the other hand, an interlude is a self-sufficient musical unit of small proportions. Context-wise it may perform one or more of the following three functions: it may consolidate the mood of the earlier programme, it may suggest the mood of the succeeding programme or it may just act to make a clean break and allow a fresh start. AIR interludes, on the other hand, are casual affairs. All that is music is not to be treated in the same manner. There is no democracy in the realm of effects! To feel for the subtle changes in the demands made one needs a special kind of sensitivity known as programme sense.

PROGRAMME SENSE

What is this programme sense? Pro-

gramme sense is the negation of casualness about any aspect of a programme. No detail is insignificant for a programmes man. The seating arrangement, the state of instruments, the toning up of the accompanists to the required level, availability of accessories and creation of a congenial atmosphere—these are matters of deep concern for a programmes man in music. A programme man does not treat his material as a commodity but as an organic being. AIR personnel with programme sense is a vanishing tribe.

RECRUITMENT POLICY

The chief reason for this crucial shortcoming is the recruitment policy that AIR follows. Like any other governmental agency it relies too much on paper qualifications. It should not, because ability in various arts is too fine a quality to be proved by our outdated examination system. In addition, AIR should devise special personality tests to recruit its personnel. It has to take its inservice training more seriously. Perhaps the staffing pattern will have to be freed from the criterion of seniority, which is an easy way of giving promotions. Let us divorce the monetary gains and the increase in authority that go with promotions. Similar logic should be followed in the case of the underprivileged classes. Give them opportunities to learn, facilities to work and additional incentives, but let us not ignore the capacity to originate, shape and execute ideas. All workers in the cultural field deal with intangibles and sometimes they get a feeling that the dice are loaded against them as far as material gains are concerned. Those who love the work will grin and bear. Media people belong to this kind, or at least they should—(With acknowledgements to the publishers of "NEW QUEST" and kind courtesy of the author).





Sri Thyagarajah*

BY

SRI RANGARAMANUJA AYYANGAR

THIS is an era of progress. Not a day passes, but one hears of a discovery, an invention, or a gadget that comes in handy. But presently one takes these for granted. They seem to have been there all along. This is true of Thyagarajah. His songs are taken for granted, too. He has been so much with us that we hardly think of a music recital without pride of place for his songs. Other composers come and go. Their songs enjoy a brief spell of popularity. Very soon, however, they become stale and sink into oblivion. But Thyagarajah holds the field for all time. Why and how is it so?

A stranger to the Carnatic Music world will hardly believe quips such as the following.

Firstly, no two singers present a song in the same rendering, interpretation depending upon voice, level of musical understanding, etc. Secondly, only about 200 songs have been current all the time, though about 700 have been published in elaborate, authentic notation. Thirdly, the oftener a song is sung or listened to, the more is it enjoyed and looked forward to—one has never had enough of it. 'Telisi Rama', 'Rama Bhakthi', 'Mohana Rama', and 'Darini' have figured in the repertoire of popular musicians for more than 40 years. The appreciation they have evoked has remained constant through the years. Fourthly, the march of time, the change in values, the shift from the spiritual to the aesthetic appeal of music and the inroad of snobbery and linguistic prejudices into the realm of art, the oft-repeated plea for reform in the pattern and content of songs, have not

undermined the premier status of Thyagarajah among composers.

THE BLAZE OF THE TRAIL

Tamil Classics of the 'Sangam Age' tell us about the patronage and popularity music enjoyed in those far-off-times. Classics of a later period throw some light on the evolution of the art, the birth of instruments and the status of art exponents. These tomes of literature, however, tell us precious little about the music that clothed the words. Samskrit treatises of subsequent times welter in a Babel. The task of sifting some coherent material as the foundation for present day music is beset with hurdles inherent in pedantry, hyperbole, lack of objectivity and poor historic sense.

This confusion persisted even after the days of Purandaradasa. The system of teaching which he built up has come down to us intact. But his songs were stripped of all music and their words used for cacaphonic recitation in the mutts of Kannada Pontiffs. A similar fate overtook the compositions of the Tallappakam fraternity, the pioneers of the modern kriti. The rudiments scattered in Classics like Bharata's 'Natya Sastra', Illango's 'Silappadikaram' and Sarngadeva's 'Sangeeta Ratnakaram' can be pieced together in a scientific manner. The emerging picture enables one to reconstruct the basis for Thyagarajah's music. Also, his own songs carry internal evidence for sources of his music. His homage in a number of songs to fore-runners in the field indicates his

* Written by the Author for "Illustrated Weekly of India" in May 1967 on the occasion of the Bi-Centenary of the great composer.

extensive study. Purandaradasa blazed the trail for him in kriti composition. The Ghana Raga Pancharatnam and songs like 'Tanayuni', 'Aragimpave', 'Anupama', 'Ramabhirama' and 'Ennaga Manasuku' have almost the same Dhatu (*varna mettu*) as those of Purandaradasa. Frequent references in his songs to contemporary exponents of music, both genuine and pseudo, extolling the one and pouring ridicule on the other, reveal a spirit of enquiry and a ready, receptive mind.

Syama Sastri from Tanjore, Govinda Marar and Vadivelu from Trivandrum, Gopalakrishna Bharathi from Mayuram and even Gopinatha Bhattacharya from distant Banaras visited him not on a courtesy call but for a fruitful exchange of ideas and mutual enlightenment. His preceptor, Sonti Venkataramanayyah, was the doyen of the Tanjore Court musicians. He belonged to the Sishya Parampara of Narayana Theertha, the author of the Casket of Gems known as "Krishna Leela Tarangani". He would surely have shared his hereditary treasure of music with an illustrious disciple like Thyagarajah. The Thevaram and Tirupugazh lore that echoed all round the Pranatharthihara shrine at Tiruvyyar was another link with traditional music. Long before Thyagarajah's days Jayadeva's Geeta Govindam had travelled from Orissa and merged into Carnatic Music. Great savants, immersed in Nada Yoga and endowed with sublime, aesthetic flair, had poured into the 'Ashtapadi' the cream of Carnatic Music. This tradition, preserved for centuries in a few families in Tanjore District and published by the writer in 1959 with detailed notation, is a marvel of quintessential music expression.

This expansive, congenial background for Thyagarajah's unfoldment renders the legend of Narada's gift of 'Swararnava'

superfluous. The reference in 'Swararaga Sudha Rasa' that 'Rajata Girisudu' expounded Swararnava only confirms this.

WEALTH OF RHYTHM

It is against this background again that Thyagarajah's music may be evaluated. Arunagirinatha's Tirupugazh abounds in rhythmic patterns, but each of his songs is set to one particular unit measure for all the stanzas, with no built-in intricacies of rhythm to enlarge the dimensions of the song, provide variety and avoid monotony. The start of a song before or after the first beat—Anagatam, Vishamam—was Thyagarajah's unique contribution to the development of rhythm. It threw open the floodgates of creative activity in rhythm, leading to the phenomenal growth of its dimensions—Pallavi, Swara Prastara, the solo turn for rhythmic instruments, etc. The elaborate rhythmic content of every song has to be scrutinised independent of its melody. This will turn out a most rewarding experience. The start of a song in Adi Tala between the little and the fourth fingers (six units after the Laghu) is Thyagarajah's original idea. It is not unlikely that Syama Sastri owed his mastery of rhythm to Thyagarajah's inspiration. The variety in tempo and the diversity in rhythmic phrases will be clear if the opening lines of a number of songs are sung or played in quick succession, with particular emphasis on the flow of rhythm (e.g., Makelara, Parasakti, Brochevaru, Rama Neepai, Manasu Nilpa, Palukavemi, Sangeeta Gnanamu and Sri Rama Padama).

The meanderings of rhythm are the more remarkable and astonishing as the above songs are all in Adi Tala, single stride. Another excursion of perennial

interest is to analyse songs like 'Kolu vamare', 'Ksheenamai', and 'Ethavunara' into rhythmic phrases that support them and sing them as such without the melody, as we sing in Tillana.

Technical points like Eduppu, Arudi and Muthaippu, fixed at various landmarks, balance and symmetry in structure, the device of cross-measures or 'Jati Vinyasa', etc. fall in the domain of the expert and the specialist, who will find plenty of grist for all their mills in Thyagaraja's compositions.

Suffice it to say that Carnatic Music owes its stupendous development in rhythm to Thyagarajah.

THE RAGA

From rhythm to melody is the natural sequence in our music, even as the superstructure follows the basement. The seventy-two Mela Karta scheme is the product of Venkatamakhi's genius (1660). It was a pioneer contribution of great ingenuity. But it was subsequently recast by Govindachari in his 'Sangraha Choodamani'. This change was doubtless an improvement, as it made the Melakarta scheme cogent, broad-based, scientific, consistent and aesthetic. Ramaswami Dikshitar learnt music from Venkata, Vaidyanatha Dikshitar, known as Muddu Venkatamakhi, a grandson of Venkatamakhi. So Muthuswami Dikshitar belonged to the Sishya Parampara of Venkatamakhi, and, of course, he followed the latter's Mela Karta scheme in toto. Thyagarajah adopted Govindachari's table of Ragas in preference to Venkatamakhi's.

In the absence of authentic evidence, it is idle to speculate whether Thyagarajah was at home in the Vivadi Swara Ragas. His compositions in this group are only thirty seven, out of a total of six

hundred and ninety published in 'Kriti-manimalai', the largest collection known or published hitherto. Researches in the past led savants like Madurai Ponnuswami to believe that a few songs had strayed into the Vivadi wilderness in the confusion that followed the passing away of the Saint. With more than half a century of continuous research at his back, the writer is, perhaps, one of the very few in the Post-Thyagarajah period who have studied the Dhatu and Matu of the entire available material. If this may be regarded as any credential at all, he may venture a suggestion in all humility that the aesthete and epicure that Thyagarajah was, he would not have thought much of an aberration which was not blessed even by its progenitor, viz., Venkatamakhi.

Thyagaraja has songs in about 210 ragas, while Dikshitar has used 50 less. Ragas like Todi, Sankarabharanam, Kambhoji, Pantuvarali, Karaharpriya, Bhairavi and Kalyani receive elaborate treatment nowadays. They seldom become stale. They are generally spoken of as common, familiar ragas. It is Thyagarajah's prolific output that filled the canvas with the extensive picture of Raga, the crown jewel of world music. The 31 songs in Todi, 30 in Sankarabharanam, 19 in Bhairavi 17 in Sourashtra, 19 in Kalyani, 15 in Madhyamavati, 13 in Athana and 12 in Kambhoji, may be analysed and the music phrases, (Raga Sancharis) re-arranged in sequence. The resulting picture is an organic whole, pulsating with verve and beauty, flooding mind and heart with a mysterious effulgence. It is a fascinating excursion into the region of melody to conjure up the whole range of sound pictures presented by the 130 songs in Hari, kambhoji and its Janya Ragas. Dikshitar's favourite seems to have been Malavagoula and its derivatives, which account

for 41 songs. By tradition, upbringing and temperament, the two were cast in different moulds. But each provides material for a life time of study, albeit from different angles. Dikshitar was born 8 years after Thyagarajah, and he died 12 years before latter. Perhaps, by sheer accident, the two never met, though it may not be wide of the mark that 'Dinamani', 'Kalaharana' and 'Ksheerasagara' had reached his ears and inspired his 'Ananta Balakrishna', 'Sri Guru Guha', and 'Kshitija Ramanam'. The rigorous Nitya Karma Anushtanam, Sri Vidya Upasana and constant pilgrimage all over India stamped Dikshitar's music with a high seriousness and rigidity. Thyagarajah, on the other hand, was primarily a 'Nada Vidya Upasaka', absorbed in the contemplation and enjoyment of Primordial Sound, which bodied forth from the tip of his tongue as rapturous song, describing his mystic experiences and glorifying Divinity.

"SANGATHI"

The artistic device of "Sangathi" is another of Thyagarajah's original ideas. It is a capital stroke of psychological stimulus. It works up the music step by step to a climax. "Chakkani" has as many as forty-two such steps in Pallavi alone. "Na Jeevadhara", "Bhava Nuta", "Dorukuna", "Karuvelpulu", "Jera Rava Demira" and "O Ranga Sayi" have half the number. This mounting crescendo of sparkling music phrases is not a mere exercise in melody. It has the force of physical gestures that language employs to drive points home. The melody that surges up and down the octave, using a line of the song as scaffolding, now moving with the heavy, measured gait of an elephant, and now playing hide and seek with the fleeting gleam of a lightning, all the while weaving endless patterns of rhythm, is a race with the words of the

song to emphasise a point, as in "Eduta Nilichite", "Ksheenamai", "Vanaja Nayana", "Nenendu", "Ksheera Sagara", "Chera Ravademi" and "Chesinadella". From this has stemmed "Neraval", the extempore improvisation that is the mark of creative excellence.

HIS PHILOSOPHY

A detailed study of Thyagarajah's philosophy is beyond the scope of this spotlight on his music. As a facet of Hindu Culture, music has been regarded an Upaveda and a means of Adhyatma Sadhana. Appropriately enough, South Indian temples have fostered the art in all its manifold aspects. In tune with this spirit, all our classical composers have been saints and holy men. Thyagaraja, the greatest of them all, wove philosophy and mysticism into his music. The philosophic content of his songs has elevated them to the level of Upanishads. His brand of Theism is a rational reconciliation of different systems of thought that have commanded general acceptance through the ages. His approach to God and religion is based upon right conduct, self-control and Jignyasa.

SOME PROBLEMS

Thyagarajah's kritis have a universal appeal. They have, therefore, been models for all composers since his time. What is more, songs of composers, pre-and-post-Thyagarajah, which lose currency, have been unearthed and dressed up in patches of his music. But plagiarism, "though it have no tongue, will speak", and has always met with short shrift. It poses no serious problem. The danger lies elsewhere.

For about half a century now, creative talent has not been much in evidence. Idealism and disinterested pursuit of art have given place to an eye on box-office

and cheap entertainment. Commercialism, competition and showmanship have brought Gresham's Law in.o operation. Music institutions run on lines of big business do keep popular enthusiasm alive. As entrepreneurs, they have their hands on the pulse of the public, whose attention they switch on as readily to a cine orchestra show as to the amateur theatre. The boom in Bharata Natyam is receding, with only a trail of foreign teenagers nibbling at it. Seminars and conferences bemoan the fall in standards and plead for new patterns of creative music. "We have enjoyed the kriti far too long. Let us turn to something else," is the impatient cry. All this is the writing on the wall. Research and constructive work are not spectacular. They fight shy of lime-light. They proceed on a long range plan that promises neither quick results nor personal gain. A working knowledge of Telugu, a thorough grasp of Carnatic rhythm, an insight into canons of composition acquired from a wide repertoire, and a mastery of the technique of advanced notation, are the *Sine Qua Non* for a study of Thyaga-

rajah. Reliance on Karna Parampara, the ear and rote method of learning, and apathy to the use of written material can only promote stagnation and decay. A healthy rivalry should spur musicians to popularise new songs of Thyagarajah that lie quite handy these days. The echo of new songs on every hand will electrify the atmosphere and revive the flagging interest in classical music. It were but fitting, in this context, to recall that during the short period of twenty years that the late Kancheepuram Naina Pillay dominated the world of Carnatic Music, he brought to light more than two hundred kritis of Thyagarajah.

The crying need of the hour, therefore, is for a band of selfless votaries of art who will preserve the music of Thyagarajah in the best traditional manner and propagate it along with his philosophy, with genuine zeal, competence and humility. There can be no better homage to him than this, and the Birth Bi-Centenary is an auspicious moment for this dedicatoin. —(With acknowledgements to the "Illustrated Weekly of India").



Tiruchi Sankaran, one of the leading mridangam vidwans, has been on the Faculty of Music in York University, Toronto, Canada, since 1971 and is one of the coordinators of the South Indian music program at York. He has participated in a film on the teaching of Indian music at York University commissioned by the C.B.C. He has also trained several talented North American students in the technique and theory of drumming. He is the author of a book entitled "The Art of Drumming—South Indian mridangam."

“Graha Sruti Bheda”

The eighteenth annual conference of Experts of the Music Academy held in Madras in 1939 under the chairmanship of Mr T. L. Venkatarama Aiyar, discussed in detail various aspects of *Graha Sruti Bheda* and arrived at certain interesting conclusions.

Sangita Kalanidhi Tiger Varadachariar observed that *Sruti Bheda* was an ancient practice and required great skill. The question had always been whether the *Raga* form could be preserved while doing *Sruti Bheda*. The *Adhara Shadja* was shifted from note to note and when the same notes of the original scale were sung with the new notes as *Shadja*, different scales resulted. For example, if the *Svaras* of *Karaharapriya* were sung with *Rishabha* as *Shadja*, the result would be *Thodi*. Eminent Vidwans like the late Mr Govindaswami Pillai of Trichy had handled this practice and it was possible of rendering only by persons endowed with a very subtle sense of *Sruti*.

Mr C. S. Aiyar stated that *Graha Bheda* often involved thinking of one *Raga* and rendering another. He quoted the opinion of Sangita Kalanidhi Palladam Sanjiva Rao, that it was not praiseworthy to show one *Raga* as another, and said that *Sankarabarana* and *Kalyani* were like the *Ardhanariswara Svarupa* and it was not quite laudable to show the male form when the female form was expected. He added that it was always safe to stick to the *Svaras* on which “Vaggeyakaras” had begun their songs.

Vidwan Valady Krishna Aiyar said that *Graha Bheda* should not be done with

the idea of the derived *Raga* in mind. The singer should have only the old background as the base in his mind. Vidwan Krishna Aiyar also sang a *Grahasvara Prabandha* in *Bhairavi* which he had learnt from Sangita Kalanidhi Muthiah Bhagavata and which contained many *Sancharas* employing duplicate *Svaras* on identical *Svarasthanas*.

Vidwan E. S. Sankaranarayana Aiyar of Kallidaikurichi was of the opinion that such a rendering was current once and might be used only very occasionally. Vidwan Bharatam Nallur Narayanaswami Aiyar asked whether the rules of *Vadisamvadi* might not be lost by doing so.

Mr P. S. Sundaram Aiyar, quoting from Simhabhupala’s commentary on “Sangita Ratnakara,” said that this was a minor matter and not one of importance.

Sangita Kalanidhi T. V. Subba Rao expressed the opinion that *Svara* and *Srutibheda* should not be regarded as an integral part of the *Raga Alapana*, but as a parenthesis. The flashing of a different scale of *Raga* was a matter of skill. It involved slight sharpening or flattening of some or all the *Svaras*. It supplied an element of surprise of great artistic value and was a momentary transformation to be enjoyed distinct from the *Raga*. The practice had sanction in classical authorities dealing with *Murchanas*, *Vichitra Tanas* and *Antara Marga*.

Prof. P. Sambamurthi expressed the view that when there was a change in the scale, the second *Raga* would not be

accurate, as the *Srutis* might not be identical.

Vidwan T. K. Jayaraman Aiyar said that such a practice was not possible in respect of all *Ragas*. For example, they could not adopt the *Dhaivata* of *Saveri* as *Shadja*.

The President, Mr T. L. Venkatarama Iyer observed that one aspect of the question was whether such a practice had *Sastraic* sanction. It had and its origin could be traced back to *Bharata*. It was by this process that *Melas* were evolved and there were several *Grahasvara Prabhandas* by Venkatamakhin. It was a recognised form of *Sadhakam*. The second aspect was how far it could be used in *Raga Alapana*. The *Ragas* had subtle shades of *Srutis* which could not be compressed within the twelve *Svarasthanas*, and in the case of such *Ragas*, *Sruti Bheda* might not fit in with the *Raga Chaya*. The change was possible only in the case of *Ragas* with *Suddha Svaras*. But their *Ragas* had mostly *Kampita Svaras* and therefore, *Sruti bheda* could be done only very rarely with aptness.

The following day, there was a letter to the Editor of the “HINDU”, which is reproduced below and which is an eloquent commentary on this subject.

SIR—The Music Academy discussed *Graha Sruti Bheda* for two days and arrived at the conclusion that the *Paddhati* had *sastraic* sanction, but as in actual practice, it would change the *Raga Bhava*, it should, if at all, be used sparingly as an intellectual feat. I consider this conclusion not only very unfortunate and misleading but also erroneous and as giving an entirely improper lead under present conditions. About thirty years ago, when music was less democratised than at

present, an intellectual feat could have been a permissible pastime both to performers and listeners whose equipment was full of a rich and mellowed tradition, whereas, under aggravatingly democratised conditions as at present, intellectual feats play havoc on the ill-equipped imaginations of performers with meagre adherence to tradition, and on the ill-conceived appreciation of un-initiated hearers with half hearted loyalties to tradition and easy susceptibility to fissiparous movements.

Firstly, the *Sastraic* sanction to *Sruthi Bheda* is itself not such as to afford cover to the Academy’s decision. *Bharata*, *Dattila*, *Simhabhupala* and others have mentioned that *Sruti Bheda*, namely, transposition of the key for the purpose of demonstrating the derivation of a *Moorchana*, is possible. But do they encourage its *prayoga* on the lines indicated by the Academy? I should say No, and add that *Sruthi Bheda* was conceived as an exercise in mnemonics analogous in purpose to, say, *Lakshana Geethams*, which incidentally no sensible Vidwan will include as an item in a modern performance. Neither *Bharata* nor his compeers originated the *Katchari Paddhati* which began with the time of *Maha Vaidyanatha Aiyar*.

In his lecture to the Madras University in 1939, Mr T. V. Subba Rao stated that every *raga* in the proper sense of the term is a distinctive, colourful, melodic expression of a certain mood or moods of mind. He also stated that a *Raga* can properly express *Rasa* only when the artist feels within himself the emotion he seeks to convey and employs his notes and phrases as vehicles for this purpose. It is impossible to reconcile this description of *Raga Bhava* with the grafted hotch-potch that would be created after a *Sruthi Bheda*

change as, for instance, a change from *Karaharapriya* to *Todi*. The performer may indulge in the intellectual feat of sliding from *Karaharapriya* to *Todi*, but the sudden demand for a correspondingly proportionate change in the reflex emotion of the audience is almost like expecting a man to whack his tongue and enjoy the taste of an egg which has been suddenly smashed on his face. I have watched the resultant reactions on an audience on several occasions after a *Sruthi Bheda* somersault; they look pleased but flippant, hilarious and unemotional, and for some considerable time thereafter, more feat-loving and less music-loving. I feel that as more and more people indulge in this form of trick music, there will be a great increase in musical spoonerism, Raga grafting, amateurish experimentation for

the purpose, attempts by budding Vidwans to play up to the gallery and obtain applause very much like a child trying to show off to an old aunt by rolling off on the carpet head down and legs up.

It seems to me that the Academy has by its indecisive verdict, laid one more nail on the coffin of pure music without accretions. The decision should have been on somewhat the following lines, namely, that while *Graha-Sruthi Bheda* may have been conceived as a form of esoteric musical exercise for the highly advanced savant, it should be definitely prohibited in Katcheris intended for the delectation of the average music-lover. ("KADAMBAN")

(With acknowledgements to the "HINDU" and to Mr N. R. Bhuvarahan for the excerpts).



TRUE ROLE OF ACCOMPANIST

The accompanist in former days used to help the main performer by playing different *kalpana*, both in *raga* and *swara* manipulations, to afford increasing scope for the *manodharma* of the latter. Present day accompanists do it only for *raga* and barely repeat the *swara* phrases of the singer. I am only echoing the words of Vidwan Ramnad Srinivasa Iyengar who on an occasion told me that whenever Tirukkodikaval Krishna Iyer provided the violin accompaniment for him, he always felt that his own imagination was widened and made more fertile.

(T. SREENIVASACHARIAR *the Indian FineArts Society, Madras, 1946*).

Wagner & Indian Tradition

BY

DR. PREMLATA SHARMA

THE philosophy of the Indian *Sangita Sastra* offers possibilities of a cultivation of subjective, musical and derived values all together. This is not possible in ordinary experience. But not all pleasure can be regarded as aesthetic; the distinction must be made in terms of the aesthetic attitude which may take into account the values attributable to material and form, and indirect and derived values attributed to experience and facts.

In musical material, values are those of the intrinsic orders discovered in the tones e.g. the quality of the tones. As the materials of music are organised into patterns or designs of varying complexity, these values merge into values of form. *The appreciation of sound values on the various levels and in the several dimensions of formal organisation is of primary importance to the musician. The spread and depth of this appreciation depends on technical training and experience.*

Derived aesthetic values in music are exemplified by expressiveness i.e. associations that accrue by reason of past experience. Intellectual, moral and functional aspects of a work of art may be classed as derived values. The nature of experience changes with the attitude of the individual. For instance, if during a church service attention becomes diverted from the religious values to the intrinsic values, the experience may become aesthetic. The experience would be religious as long as the attention is on the religious values alone.

Aesthetic value is considered in Europe of the lowest type if the individual is conscious of emotive-conative states aroused within himself as the content of music, rather than lost in the contemplation of these qualities as attributed to the work of art. But if they are attributed to the work of art, they may acquire important, though secondary or derived, value. Whenever music is connected with something not music (music with word, opera music and dance) as in functional music, the effectiveness becomes an important but secondary criterion of aesthetic value.

Wagner had put forward a combination of music, drama and dance as superb art. This view was and is still ridiculed as fallacious on the ground that intrinsic music value decreases as non-musical elements are increased.

Wagner's view was, however, strictly in accordance with the traditional Indian classical conception of *Sangita* as a composite art of music (vocal and instrumental) and dance (comprehending the main elements of drama e.g. histrionics). The objection, however, is valid when considered from the point of view of ordinary experience. On the plane of transcendence, however, the mind and senses can apprehend simultaneously musical, dance and dramatic values along with the religious. On that plane all conflicts are resolved and all contradictions are harmonized.

—From *European Aesthetics of Music and Traditional Indian Sangita Sastra* (NADARUPA B.H.U. JAN. 1963).



Art is Discovery

The purpose of a true work of art is to accomplish the artistic discovery which is the aim of its creation. This may be a small, separate discovery but every true work of art must contain such discovery. The same is true of every scientific article which contains some new facts or some new thesis (we do not speak of applied music). It is even more important to compare the work of art with some industrial inventions and designs where some practical idea was carried out. The airplane proves by its very existence that things which are heavier than air can fly. The same is true of the artist who creates works of art that enrich the world; he creates the new realities that by their existence as organic phenomena prove new truths (e.g. they describe new feelings) and make possible the things that seemed impossible before. It is true of the style as well. *However, every composition while solving some all-stylistic tasks has its own artistic discovery, its vital nerve. The large work of art contains usually many discoveries of such kind, general discoveries and more separate ones.*

Every artistic discovery while accomplishing what has never been achieved and what was believed to be unattainable can be defined as the combination of what seemed to be incompatible. It is easier to

describe such combination in a musical composition in musical terms e.g. connected with genres and expressive abilities of musical elements and means. *But we must not forget the image-calling emotional meaning, the human true-to-life matter of the work.*

As every true work of art contains a discovery, analytical disclosing of this discovery cannot be achieved by mechanically using some standard methods, rules, etc. Vice versa in every separate case and in conformity with general laws of art, we must find some individual "key" to the composition and only then can we use the principles we have just defined. In other words, only after finding in the composition its fundamental discoveries, its fundamental "combination of incompatible" and basic complexes, music meaning, should we analyse the work, define more significant combination of functions, disturbance of inertia of perception, etc. To achieve the complex analysis of the work and its aesthetical appreciation we should not forget that our attempt to analyse the intrinsic structure of the work must be bound up with our comparing it with other artistic phenomena.

—From AESTHETICS AND ANALYSIS *Moscow Conservatoire, October 1966.*



Tempering or Tampering?

Tyagaraja's *Kaddanuvuriki* and *Koluvamaregada* emphasize, alike, the importance of the time-honoured *Tambura* for the purpose of drone—and not of the now unfortunately prevailing Harmonium. "Whoever advocates," observed Mr Clements of the Bombay Civil Service, "the use of tempered instruments—such as the Harmonium—doubtless is quite unaware of their utter inadequacy to give any idea of Indian intonation". (*Introduction to the Study of Indian Music*). Another careful European student of Indian Music, Mr Fox Strangways, was struck with the strange ways, wherein the Indians admired and adopted the western instrument and indignantly remarked:

"If the rulers of Native States realised what a deathblow they were dealing at their own art by supporting or even allowing a brass band; if the clerk in a Government Office understood the indignity he was putting on a song by buying the gramophone which grinds it out to him after his day's labour; if the Muhammadan (and for that matter even the Karnatic) singer knew that the harmonium with which he accompanies was ruining the chief asset, his musical ear; if the girl who learns the pianoforte could see that all the progress she made was a sure step towards her own denationalisation—they would pause before they laid such sacrilegious hands on *Saraswati*". (*Music of Hindostan*.)

If, in spite of the Europeans' warning against the European Harmonium and of the India's emphasis on the importance of the Indian *Tambura*, our people still persist in the use of the "vicious monster" of the tempered instrument, the reason is to be sought in....!

Vina and *Venu* have been the time-honoured accompanying instruments of

music in India, *Narada* being noted for the former and *Sri Krishna* for the latter. Our saint recognised the utility of both of them in his *Samsarulaithenemayya* of *Saveri raga* and *Prananathabirana* of *Sulini raga* respectively.

Violin, an undoubtedly foreign instrument, was introduced into Madras and handled by men like *Vadivelu*. But it never rose into popularity during the time of Tyagaraja who, therefore, made no mention of it in his works. Be it remembered, by the way, that the present importance of Violin in South India is due, in no small degree, to that mastermind, *Thirukodikaval Krishnaiyar*. In North India, its use is even now very rare.

As for percussion-instrument, the *kriti, Sogasuga Mridanga Talamu* in *Sriranjani*, shows that Tyagaraja recognised *Mridangam* and (Mark!) *Mridangam* alone; but not *Kanjira*, *Dolak*, *Ghata* and a host of other antiquated instruments. The history of musical instruments reveals that of all percussion-instruments, *Mridangam* is the highest and latest product.

Again, the same *kriti* makes a telling suggestion that the singer, like a master, should ever come to the front and play the role of "*Sokkaseyu Dhirudu*", while the instrumentalist, like a servant, should remain in the background and give the singer the needed relief; and that, if the order is reversed, much the same chaos and confusion will ensue in the region of music, as we witness in the region of politics, consequent upon the servant of the Executive Council lording it over the masters of the Legislative Council and reducing it to a despicably "*Glorified Debating Society*".

— M. S. RAMASWAMI IYER,
Madras Fine Arts Society, 1946.

News and Notes

The appointment of Prof. T. N. Krishnan as Principal of the Central College of Carnatic Music has been received with the widest acclamation in the country. Starting as a young prodigy on the violin 40 years ago, Krishnan had the good fortune of being nurtured in the mid 20th century musical aesthetic that was steeped in the highest classical associations. He shared the platform with such performing colossi like Ariakudi, Maharajapuram, Alathoor Subbier, Chembai and shone like a meteor. The credit for his rise to eminence must go largely to Semmanagudi Srinivasa Iyer who taught and trained him in the art and was responsible for underwriting his talent before Krishnan made his mark on the platform.

Prof. Krishnan has reached the top of his academic career after serving many years as head of the Violin department. His promotion is therefore both natural and well-deserved. The artist in him has also undergone vital transformation—the prodigy and the accompanist has become a musical thinker. In his solo performances, for which he naturally shows an increasing preference as media of artistic expression, the tone of his violin tends to become a kind of audible meditation rather than being merely virtuosic—indicating that Krishnan is trying to escape from his born craftsmanship and become an artiste in his own right, who can recreate and distil the essences (Examples are his renderings of ragas like Sankarabaranam or Natta Kurinji when in the mood). We offer our heartiest and most sincere felicitations to Prof. Krishnan in this shining hour of his artistic career.

Prof. Sandhyavandanam Srinivasa Rao, the retiring Principal, is handing over a

rich legacy to Prof. Krishnan. A model of discriminating and exploratory scholarship, combining solid worth with an emotive relationship to music that transcends worldly values, Mr Srinivasa Rao has, in his own unobtrusive way, left the imprints of his teaching and management on the College. And he is a musician whom the Sabhas ought to hear more.

* * *

Some one has said that "Vision, Ambition, Charisma, Nerve and Luck" are the essentials of greatness. Kesarbai Kerkar who died in September last at the ripe age of 85, had all these and many more inestimable qualities. Her passing marks a watershed in the Jaipur style which she learnt from her guru Ustad Alladiya Khan and which she considered the best in Hindustani classical music. Born in 1892 at Goa, she studied music under Khan Sahib Abdul Karim Khan, Bhaskarbuwa Bakhale and Ramakrishnabuwa Vaze for short spells but her mind was bent upon learning from Ustad Alladiya Khan who agreed in 1921 to teach her. The young musicians of today would do well to note that a daily practice of 9 hours in the presence of the exacting guru was the order of the day. This went on for full 10 years without any respite. And yet on his deathbed, the Ustad is reported to have expressed his regret that he had still a great deal to teach her. What a master and what a pupil!

For over 30 years and more, Kesarbai reigned like a Queen in Hindustani Classical music. Honours naturally poured upon her—Presidential Award in 1952, Padma Bhushan in 1959. Rabindranath Tagore described her singing as "the revelation of the miracle of music only

possible for a born genius". Characteristic of her was her retirement in 1963 at the high noon of her artistic career—a life of utter dedication and uncompromising adherence to the finest values of music.

★ ★ ★

What is known today as Indian Ballet, was first conceived way back in the thirties, by that great maestro, Uday Shankar, who died in Calcutta in September last at the age of seventy-seven. It was a strange quirk of life that made Uday turn from painting, which he was studying at the Royal Academy of Arts, London, under Sir William Rothenstein, to dancing. The catalyst in this transformation was the meeting with Anna Pavlova, the celebrated dancer, who was fascinated by the Indian classical love theme of Radha and Krishna. Uday toured the Old and the New Worlds in her company and when he returned to India in 1930, got the inspiration to project the Indian ethos and culture in the form of Ballet, using Indian musical instruments and the concept of communication of states of mind through gestures of the human body.

Uday's eclecticism drew him towards Kathakali as well as the other dance forms of India. His troupe which toured Europe consisted of such celebrities as Allaadin Khan, Vishnu Das Shirali, Timir Baran and his brother Ravi Shankar besides Madame Simkie. This tour probably was the first exposure of Europe to Indian dance culture and was a success.

Honours chased Uday. He was made a Fellow of the Sangeet Natak Akadamy and awarded Padma Vibhushan (1971). Those who were privileged to see his presentations can never forget that he achieved an unsurpassed blend of fidelity to indigenous culture and innovative creations.

* * *

We congratulate Dr. Pinakapani on his being made a Fellow of the Sangeet Nataka Akademi. His services to classical music are immeasurable—not least in training such brilliant disciples as Neduneri Krishnamurthy, Voletti Venkateswarulu and others.



Music is essentially a language *per se*, an art of suggestion to the emotions, mind and aural sense; it can be presented only as it is felt or perceived by the interpreter at the moment of performance. His only intellectual responsibility is to style, which let us hope, he has learned to grasp by historical study and perpetual absorption in all sorts of music. He must not allow Mozart's pulse to beat with the blood and tensions of Beethoven's period.—FURTWANGLER

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Karnatik Music in U.S.A.

The Carnatic Music Academy of North America, Inc, established two years ago, is doing yeoman service to the noble cause of propagating the highest standards in Karnatik music. With a membership of over 100, this Academy has sponsored concert tours by high ranking artistes from India. Most recently, Sri Kalyanaraman, disciple of G.N.B., with Smt Rukmini (*violin*) and Sri Raja Rao (*mridangam*) concluded a successful tour of U.S.A. and Canada.

Earlier, Begum Parveen Sultana and Ustad Dilshad Khan, accompanied by Sri Khemkar and B. R. Tiwaskar, visited the U.S. under the auspices of the Academy

and their tour was a success beyond all expectations.

Perhaps, the most talked-of concert was by Flute T. R. Mahalingam on 3-6-1978 in the company of Smt Rukmini and Sri Trichy Sankaran (who came over from Toronto). The takings for Mali's concert were a record.

A commendable aspect of their activities is the publication of a Periodical under the title of "**Sangeetham**", in which not only the activities of the body but also interesting articles appear from time to time. As an example of the latter, we have pleasure in reproducing below a note on the teaching of Varali and the inhibitions of teachers.

Varali Ragam

(The psychological barrier between the Guru and Sishya)

BY S. RAMAKRISHNAN

As one whose interest in the divine Carnatic music is purely research oriented, I have been trying to find out why, with the exception of the Pancharathna krithi "Kanakana ruchira", all of the krithis in Varali of Saint Thyagaraja and those of Sri Dikshithar and Sri Syama Sastri are still not too much in vogue. Perhaps it is due to the sentimental objections of the conservative professional musicians to teaching the Varali raga and the compositions therein to their disciples notwithstanding the intimate Guru-Sishya relation in the "Gurukula system".

My discussions with the musicians indicate that they are only following the old tradition of the restriction imposed on teaching Varali compositions to their students who were left to learn them (the

compositions) by themselves. This seems not to be a satisfactory explanation. The fact remains that music lovers over the years have been denied the spiritual impact of some of the finest compositions in Varali raga by the 'Trinity' of Carnatic music.

If any member of the Academy has reliable information on the restrictions to teaching Varali by the musicians, he or she could share it with us.

For the benefit of music lovers, the krithis in Varali raga are listed below:

Composition	Composer	Talam
1. Kanakana (Pancha- rathna krithi)	Thyagaraja	Adi

Composition	Composer	Talam
2. Indu kemi	Thyagaraja	Tripulai
3. Eti janmamu	"	Tripulai
4. Karuna ela kande	"	Adi
5. Ne pogata konde	"	Jampai
6. Dharanu ne sari	"	Adi
7. Bara san-nutha	"	Adi
8. Rama Sri Rama	"	Adi
9. Seshachalam	"	"
nayakam	Dikshithar	Rupakam
10. Mamava Padmanabha	Swathi	"
	Tirunal	Chappu

I understand that Sri Syama Sastri had also composed songs in Varali but have not been able to locate any to date. If anyone is familiar with some or all of these krithis he or she could get them published in the future issues of "Sangeetham". More recently Sri Papanasam Sivan's two Varali compositions in Tamil—"Ka va va" and "Thikku verillai"—have become popular.

As to the origin of the raga itself, it is a controversial issue among the musicologists. Some are of the opinion that this raga is derived from the 39th melakarta "Jalavarali" which has suddha rishaba, suddha gandhara, prathi madhyamam, suddha daivatham, and kakali nishadham. Others insist that it is an offshoot of the 45th melakarta, "Subapanthavarali", which has suddha rishaba, sadharana gandara, suddha daivatha, kakali nishada, and prathi madhyama.

The swara structure of Varali is seemingly very complicated and this, perhaps, is also one of the reasons for the musicians' reluctance to teach it to the students. In actual practice, the gandhara of varali is in the sthana of chaturuthi rishabam and the gandharam oscillates so minutely that it resembles chaturuthi rishabam. Similarly the suddha dhaivatham is just adjacent to the panchamam and oscillates a bit high. In fact the raga can be played on the instruments or sung more effectively without panchamam for a while—which enhances the intrinsic beauty of the raga.

I would appreciate comments from the members on the unfortunate psychological barrier which precludes teaching of Varali compositions by professional musicians.

I am qualified as critic to point out the technical limitations of a young musician, not to teach him the technical knowhow.

Wisdom is content to accept the fact that a man's taste and standards of comparison have been nurtured and developed in a certain period and soil. He cannot extend the base of his pyramid of aesthetic awareness. If he is sensible, he will consolidate the gains of his impressionable years. Vintage comes from some lengthy cellarage.—NEVILLE CARDUS

க்ருதி (முத்துஸ்வாமி தீக்ஷிதர்)

ராகம்: ஹிந்தோள வஸந்தம்: ஆரோஹணம்: ஸகம பத நிதஸ்; அவரோஹணம்: ஸநித மகரிகஸ

ஆதிதாளம் (1 களை)									
1.	ஸா ,	ப	பப	பதநீ	தம	மக	மக	மபதம்	
	ஸந்...	தா...	ன	ரா...	ம.....	ஸ்வா	ஸ்வா	மா	மா
2.	ஸா ,	ப	பப	பதஸ்நி	தம	மக	மக	மா	மா
	ஸந்...	தா	ன	ரா...	ம.....	ஸ்வா	ஸ்வா	மா	மா
3.	ஸா ,	பா	தம	பதஸ்	நிதமா	மக	மக	பமமா	
	ஸந்...	தா	ன...	ரா...	ம.....	ஸ்வா	ஸ்வா	மா	மா
	கரி	கம	பப	தமா,	ஸமா	பம	பம	ஸாதநி	
	ஸகு	ணநி	ர்கு	ண...	ஸ்வரூ	பம்	பம்	ஜே ரே	
	ஸா ,	ப	தம	பதஸ்	நிதமா	மக	மக	மா	மா
	ஸந்...	தா	ன...	ரா...	ம.....	ஸ்வா	ஸ்வா	மா	மா
அனுபல்லவி									
1.	கரி	கரி	கா	கக	மா	பா	மகஸா		
	ஸந்	ததம்	கா	யமு	மா	ம்பா	நி.வ.		
	ஸக	கம	கா	கக	மா	மா	மகஸ		
	ஸந்	ததம்	கா	யமு	மா	மா	நி.வ.		
2.	கரி	கரி	கா	கக	மா	மா	மகஸ		
	ஸந்	ததம்	கா	யமு	மா	மா	நி.வ.		
	ஸக	கம	பத	ஸா	ஸா,நி	நீ,த	மகஸ		
	ஸந்	ததம்	நத	ஸந்	தம்...	ஹிந்	ள.வ.		

கரிகமா கஸா ஸந்த மா	நீஸகா கமா தவம் ஜானகி தவம்	ஸாப ஸச்சி	பாஸாஸ் தானந்த	ஸ்நிதமா வை. பவம்	கரீ சிவம் [ஸந்தான]
ஸா, ஸந்	கா தா	நி ன	ஸா ஸென	பத தர	மா ணம்
ஸா ஸாது	நிநிதநீ ஜன	நிநி ஹ்ரு	ததமா த...ய...	மம சர	பா ணம்
ஸ்ா சிந்	ஸா,நி தா...	நீ,த மண்...யா...	நித க்ருத	ஸா,நி கா..	ஸ்ா த்ரம்
1. ஸ்ா சின்	ஸ்க் மா..	ஸா,நி த்ரம்..	த ய சந்...	மமகக நே..	ஸா த்ரம்
2. ஸ்ா சின்	மமகக மா...	ஸ்ா த்ரம்	நீ ர்ய...சந்...	மமகக நே...	ஸா த்ரம்
நீஸ அந்த	காம ரங்க குருகுஹஸம்வே. த்யம்	பதநிதம பதநிதஸா	கஸநி அந்ருத	மநிதம ரஹிதமனாத்யம் [ஸந்தான]	கமதநி கமதநி

(தொகுத்தவர்: ஸங்கீத கலாநிதி செம்மங்குடி பூனிவாஸய்யர்)

க்ருதி

மைகூர் வாகுதேவாச்சாரியார்

ராகம்: செஞ்சுருட்டி

..... ததஸா; நீ கா மா கரிகா ப்ரணதார் .. த்தி ஹ ர...	
,ஸ நிதஸநி நிததப ததஸா; ஸரிகம தப கபமாகா , கரம் ப்ரணதார் .. த்தி. ஹ. →	
நீபமக ரிஸா ரிஸநிதப (ப்ரணதார்த்திஹரம்) க ரம்	

பல்லவி

ரிஸஸா ம		ஸா ஜே		தாளம்: கண்டத்ரிபுடை
ரி ரிஸஸநி ம ஹம்		ஸா ஜே		தாளம்: கண்டத்ரிபுடை

அநுபல்லவி

..... மம மா; மா ம காம பா பா பணிதல் ..ப. வா. ஸு	
ஸரிகா; மாதப பம மா, மா. கமபத நிப பதாப .. ஸரம் ப.ணி.தல் ..ப. வா. ஸு	
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..... பா பா பா; பத நித பம மா, க. கு. னு. க. ரம்...	
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ஸரிகா; மகரிஸ ஸநி நீ தப தத ஸா, நி .. தரம். ஸுரகண பூ... ஜித சரணம். த்ரி.	
ரிநிகா, மநிதநி பதமப நிதபம மாகா ரிபமக சரணம் ஸமரஹர மிளசகி க்ருசா .. னு ந. ய.	
தரி ஸநி தப நம நம் ..	

சரணம்

ப ஹரம்		பமமா காரிக		ரிபமக ரிகமக கரிகரிஸ
ஸா; ரம்		நிக கரி		த்ர... சே... ..
தப தஸ ரீ தஸ புர ஹரணம் பத		நிகபா சர்..		மா மககாரீ ரிகமக கரிகரிஸ
ரிஸஸா நம் ..		ஸரிகரி தபத		.. மாம்.. ப... ர....
தோ... ஹிதார்ஜு		தபத ஹிதார்ஜு		நிக பாபம மாகா ரிஸ
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				ஸா. தபமக ரிஸ
				னம் முனிஜன க்ருத

சிட்டைஸ்வரம்

ஸுநிதப ததஸா
; நிகமநிதா

; ந்தபத ஸரி
; ந்தப மகரி

|| தஸரிபமப கமரிக ஸரிதரி
கமரிகஸரி தஸரிமகா; ஸரிகபமா
|| ஸ. ரி ஸ நி த ப
ஸ. ததிங்குணதோம் (ப்ரணதார்த்திஹரம்)

ராகம்: செஞ்சுருட்டி

ஆரோஹணம் த ஸ ரி க ம ப த நி |
அவரோஹணம் : த ப ம க ரி ஸ நி த ப த ஸ ||

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